

# Interesting Chat About the Screen and Stage

## Read This and Consider—You Who Would Act

It's All Work and No Play, but, So Far, It Has Not Made Hope a Dull Girl

By Harriette Underhill

Fannie Hurst is not the only one who gets out to write about one person and winds up by writing about another, as she admits she did when she wrote "Back Pay." We had allotted this space and this time to telling the story of the winner of a beauty contest, not because she interested us especially, but because she was a friend of a friend and, besides, she was what might be considered "good copy." But the story of Hope Hampton keeps intruding itself, so we shall write that first and get it off our mind.

We have known Miss Hampton, casually, for some time, but we really never had any idea that she is as she is. That sounds rather involved, but what we mean is this: Hope Hampton has a purpose in life and she is only twenty-one years old. Recently we talked to her for an hour, and although we were convinced that she was absolutely sincere in what she said we find it difficult to understand.

Of course, when we were twenty-one we had a purpose in life also, but our purpose was to have a good time. We took no thought for the morrow; no, nor for the day after, either. Nothing mattered but fun. So it sounded strange when Miss Hampton told us about how she occupied her time when she isn't working in front of the camera.

"I want to know everything there is to know," said Miss Hampton, "and the only thing that worries me is that it takes so long to learn just one thing. From the time I was five years old it has been the dream of my life to be able to dance on my toes, and now I'm going to be able to. I'm taking seven lessons a week from Alexis Kosloff, and he is teaching me all kinds of dancing. Of course, I'll never be able to dance as well as I should if I had been allowed to learn when my infant heart longed for it; but you should have seen my grandmother! She was a Quakeress and she brought me up."

Leodore Luckstone is the man who is teaching Miss Hampton to sing, and he tells her that if she studies hard perhaps in four or five years she might try for grand opera. After a few months' study she has advanced so far that she is allowed to sing Masetti's song from "Bohème," "My Heart at Thy Sweet Voice" from "Samson and Delilah" and "Lo, Hear the Gentle Lark" when she makes public appearances. That means study.

"As soon as I began to sing I realized that I never could amount to anything unless I knew some of the languages, so I started with Italian, and now I'm studying French, too. It is as easy to learn two as one while you are about it." Usually we resent people who know so much more than we do, but Miss Hampton is just as sweet as though she didn't know a thing.

"Is that all you are studying?" we asked with a slight bitterness and trying to think of all the fun Miss Hampton was missing. "Oh, no," she answered. "I'm studying English literature, if that can be called studying."

Ye gods, if that could be called studying! English literature was what had driven us from high school and made us a debutante before our time. It isn't true that a prophet is without honor in his own country, for last season when Dallas, Tex., opened a big new movie palace it was called the Hope Theater in honor of the red-headed child who was protestingly born there in 1900 and christened Hope May Hampton. Not only did they name the theatre for Miss Hampton, but their initial production was "Star Dust" and Miss Hampton was "among those present" at the opening. But we rather believe your native towns do like to claim you after you've become famous.

Every one knows how Miss Hampton was chosen, while still a student at the Sargent Dramatic School, to make a picture for Leonore Peret, and I was bad, oh, very bad," said Miss Hampton sadly, "but was I downhearted? No!"

"But what would you have done if that director hadn't chosen you? How would you have started?"

"Done extra work, of course, or perhaps gone in the chorus in the hope of becoming an understudy. Nothing—nothing could have prevented me from trying to be an actress! It was all I lived for."

Don Frohman recently expressed a wish to star Miss Hampton on the legitimate stage. The offer was a flattering one, but she is in love with her screen work and doesn't care for the stage. To us this seems inexplicable, for if we were in Miss Hampton's place there would be no hesitancy. And, too, Miss Hampton's beauty is partly in her coloring. On the screen we could name a dozen girls as pretty as she, but on the stage we cannot think of one. She has bright red hair, bright blue eyes and bright pink cheeks, and besides that she is chic—a darling of the gods."

### Miss Bellamy in New Role

Madge Bellamy will play opposite Jack Pickford in "Garrison's Finish." Arthur Rosson is directing and Elmer Harris is supervising the production. Jack directed his sister Mary in "Through the Back Door" and "Little Lord Fauntleroy." Now, in turn, Miss Pickford will edit and title her brother's production.

## Goldwyn Will 'Shoot' Scenes On Tahiti

Cast of "Captain Blackbird" Has Sailed, Carrying Toys and Variety of Necessities

The peaceful island of Tahiti will soon be known as a "location" because an expedition has sailed from San Francisco and is now en route for this spot in the South Seas, and there Goldwyn will film "Captain Blackbird," a romantic tale by Carey Wilson. The action takes place exclusively on board the ship and on the island, so it was necessary to take the entire company on the expedition.

R. A. Walsh will direct the picture and House Peters will play the title role, while Antonio Moreno and Pauline Starke will have the leading romantic parts. Others in the cast will be George Siegmann, William V. Mong, Rosemary Theby, Mary Jane Irving and Carl Harbaugh. William Haines and Myrtle Lind will go along as understudies to Moreno and Miss Stark. This precaution is taken because of the danger of illness in the tropical climate and the possibility of accident in the mob scenes, in which 2,000 natives will be used. M. D. Gardner, production assistant at the studios, will go as business manager.

Besides the members of the company, there will be two outsiders, so to speak—Miriam Cooper, wife of Director Walsh, and Mrs. Louise Hunt Irving, who will go along to look after her six-year-old Mary Jane.

Strange as it may seem 600 complete native warriors' outfits will be transported from the United States to Papeiti, the capital of Tahiti. This is necessary because of the fact that the French government prohibits the ownership of weapons. There are no implements of warfare in the islands except those made surreptitiously.

A complete laboratory for developing negative will be taken along. As it will be impossible to do printing there, a specially built machine, which will project negative instead of positive, will be included in the equipment. This will enable Mr. Walsh to examine each day the quality of the photography and the effectiveness of his scenes.

Goldwyn has bought a print of every news reel and motion picture production ever made on the islands, to be given to the natives in an effort to repay their hospitality. Santa Claus himself never had in his pack more toys than Mr. Gardner, the business manager, has purchased for the occasion. Those will be given to the native children, around whom the island life largely centers. Phonographs and other musical instruments will be provided for the elders.

Two airplanes and two automobiles were aboard the steamship Tahiti when it departed from San Francisco, the automobiles to be used for transportation and the airplanes for creating wind in the big storm scene. All of Los Angeles' available fire hose was bought up to convey the water in this scene.

Other equipment includes four cameras, a ton of magnesium flare and smoke pots for night illumination, 125 mirrors and reflectors and hundreds of grass dresses.

Every scene of the picture will be taken in the South Seas, and there will be only thirty-three working days, according to the present schedule.

Mr. Walsh's plan is to start work with the natives at 7:30 in the morning, keep them until 11:30, when they will be dismissed until 6:30, and then resume until 6:30. The American actors will probably have no such opportunity for siestas.

Bastille Day, July 14, is celebrated in an elaborate fashion on the islands, which are under French rule. Dancers from the whole Society group, of which Tahiti is the largest, gather for a mighty contest. The winners of this contest are to be engaged for "Captain Blackbird."

### Little Difficulty, Little Finds, in "Shooting" Pyramids

Wait till you see the Pyramids in Betty Compson's new picture, "Always the Woman," opening at the Capitol to-day. Oxnard, Cal., was selected as the location for these scenes, and while surveying the desert wastes here before the arrival of the company Jack Little, Miss Compson's technical director, came upon a high sandy mound which looked encouraging. He decided that with two or three men and very little lumber he could erect on the ocean side of the mound the apexes of three pyramids—that, when they were shot by a camera 2,000 yards distant, would look as well as any that Cleopatra ever sponsored.

Three platforms on stilts, forty feet high, were placed in position, and the apexes, boarded upon only two sides, were mounted on them. The tops were treated with a special paint to complete the illusion. Tests made with a small camera proved that the deception was perfect, and from the point where the motion picture camera was placed the pyramids gave every appearance of being the genuine article and a great distance off. If it had not been for the high mound the ocean winds had piled up on the desert Little would not have been able to secure the pyramid effect that he desired.



Photo by D. J. Hill  
MARJORIE RABBEAN in "THE GOLDFISH"

Schwartz Photo  
DORIS SMITH in "GOOD MORNING DEARIE"

Schwartz Photo  
VANGIE VALENTINE in "ZIEGFELD FOLLIES"

Mlle. Marguerite in "MUSIC BOX REVUE"

White Photo  
OLGA STECK in "SUE DEAR"

## Spirituals, Gay and Sad, Ring Through "Strut Miss Lizzie"

The word "spiritual," as used in the program of "Strut Miss Lizzie," is a comparatively new one in the musical world. Only a few years ago it was almost unknown to the general public. Oscar Seagle, concert singer, was perhaps the first to give popularity to the term for his singing of "Deep River" and other negro spirituals which delighted thousands of concert goers and many more thousands of phonograph record buyers. Before long an enterprising publisher had several spirituals set up in printed form and sold as sheet music. Now the spiritual has reached Broadway, for the entire cast of "Strut Miss Lizzie" sings spirituals at every performance.

As a musical form of composition the spiritual resembles the folk song. It is quite independent in its growth of all formal and technical purposes and is the work of a group of persons rather than a single composer. The folk songs, for instance, were the emotional outbursts of entire communities. When, during the Middle Ages, a man performed a heroic deed, his townspeople celebrated his exploits with an appropriate folk song. One chief singer would recount the history of his heroism, while the others would join in with appropriate choruses also improvised.

Though bulk composition of this sort was apparently unorganized the results were always surprisingly unified. As a result many of these folk songs live to-day as superb specimens of a group spirit that was at once spontaneous and inspired. "Sir Patrick Spens," for instance, is an example of such a folk song, for it recounts with dramatic effectiveness the thrilling exploits of a famous sea captain.

For a long time the United States had no folk songs of its own. The civilization of the Old World had been brought here in its entirety, and the folk song hardly originates in a highly organized community. This form of song story comes from a naive, unassuming singing group, not from formally educated people who are too reserved to let their imaginations be heard by others. For a long time, therefore, the only folk songs Americans knew were those of England, Ireland and Scotland and an occasional one from the Continent.

With the growth of a negro population, however, there came a new and unspontaneous race influence. The negroes were childlike in their simplicity, highly emotional and fond of melody. When they were happy they sang, when they were sad they sang and when they got religion they sang. Singing, as a matter of fact, was their only form of artistic expression. They were too ignorant to write, to paint or to sculpt.

But their songs were beautiful and came to be known as spirituals. Some of them were composed by whole groups and included verses and choruses, while others were single compositions like the droll sermon number in which a negro pastor presents all his admonitions in song form.

The group of spirituals in "Strut Miss Lizzie" ranges from the gay to the sad, and they furnish a melodious and impressive example of a peculiarly native art product.



LOU TELLEGEN, at KEITH'S PALACE

ANNE BRONAUH in "ABIE'S IRISH ROSE"

## Shadows on the Screen

The Glee Club of the police of New York City will sing at the George M. Cohan Theater during the run of the picture "In the Name of the Law," which will open at that theater to-day. This is the first R. C. picture to be presented on Broadway for a long run. A percentage of the profits of the picture will be given to the widows and orphans of New York's police heroes.

Ward Lasselle has finished the Mary Roberts Rinchart story "Affinities," with Colleen Moore and John Bowers at the head of the cast. It will be released in the fall.

Jack Holt is scheduled to arrive in New York next week and will begin work at the Long Island studio on "Making a Man," a Peter B. Kyne story. Joseph Henabery, who is now producing "Missing Millions" with Alice Brady, will direct the picture. Albert Le Vine adapted the story for the screen.

Grace Darmond will be starred in Warner Brothers' "A Dangerous Adventure." Philo McCullough, Jack Richardson and Robert Agnew are also in the cast.

Harry Levey is preparing for fall release a feature film to be called, "Our Own United States."

Word comes from London that the players who went to England to make "If Winter Comes," for William Fox, are now in Canterbury shouting merrily. Ann Forest will play Lady Nona opposite Percy Marmont, who will be seen as Mark Sobre.

Cosmopolitan's latest picture, "The Young Diana," with Marion Davies as star, will be seen simultaneously at the Rialto and the Rivoli theaters next month. In the supporting cast are Maclyn Arbuckle, Pedro de Cordoba, Forrest Stanley and Gypsy O'Brien.

Theodore Roberts, who will be seen in "If You Believe It, It's So," which

comes to the Rivoli to-day, is to be starred in a screen version of "The Old Homestead."

Jeanne Gordon, contralto of the Metropolitan Opera Company, promises to make some pictures when she returns to America in the fall. She has had her "screen test," for there was the short film made especially for the Rialto Theater recently, and released there, showing that Miss Gordon sang to her first New York audience, in the Rialto Theater three years ago and giving the history of her rapid rise among the Metropolitan opera stars.

"When the Desert Calls" has been adapted for the screen by Peter Milne and will be produced by Pyramid Pictures and directed by Ray Smallwood. It will be called "Desert Romance."

"A Case of Identity" will be the third picture in Educational's series on "The Adventures of Sherlock Holmes."

Buster Keaton's latest two-reeler, "Day Dreams," is nearing its final shooting stages at the Keaton studio.

Miss Walt Shows How to Waltz and Other Things

The Urban Movie Chats continue to tell one what and what not to do.

"Dignity in Dancing" is one of the subjects in the newest issue. How to ask a lady to dance, how to embrace one's partner, and most important, how to take leave of her at the conclusion of the dance, are some of the points illustrated.

The wrong methods are illustrated as well as the correct methods. After seeing Margaret Waltz show how not to do certain things, it is barely possible that the old stately minuet will be preferred to the modern "Lover's Cuddle." Some of the bad manners of the ballroom to-day are strikingly illustrated, especially that dance which permits the man to keep one hand in his pocket while dancing.

Perhaps he has read the signs and believes them—Beware of pickpockets!

## Vaudeville

PALACE—Lou Tellegen, Karyl Norman, Van and Schenck, Mae West with Harry Richman, Ivan Bankoff and others.

RIVERSIDE—Billy B. Van and James J. Corbett, Whiting and Bart, Douglas and Ross and others.

EIGHTY-FIRST STREET—George Moore and Mary Jayne, Harry Cooper, Gior Musical Ten and others. "Nanook of the North," film.

FORDHAM—First half: Bailey and Cowan, with Estelle Davis, Diamond and Brennan and others; "Nanook of the North." Last half: Alman and Howard, Kitty Francis and company; Constance Talmadge in "The Primitive Lover."

HAMILTON—First half: Lady Teen Mei, Yip Yip Yaphankers. "Domestic Relations," film. Second half: Stan Stanley and company and Maude Earle. "Nanook of the North."

LOEW'S STATE—Lew Hilton and Harry Young head the bill for the week. "One Clear Call," picture, first half. "Loves of Pharaoh," picture, second half.

LOEW'S AMERICAN—First half: Harry Stepp, assisted by Harry O'Neal. "The Old Timers," and others. "The Spanish Jade," film. Second half: Lewis and Rogers, Hal Johnson and company. "The Loves of Pharaoh."

MOSS'S BROADWAY—Daly, Mack and Daly, Innis Brothers, Josephine and Henning, Norcross and Halliday.

PROCTOR'S FIFTH AVENUE—First half: Val and Ernie Stanton, Iback's Entertainers. Second half: "The Dress Rehearsal," Neil McKinley.

PROCTOR'S TWENTY-THIRD STREET—First half: Jack Collins and company, Murray Woelke and company, "Domestic Relations," film. Second half: Zuhn and Dreis, Jean Morgan. "Nanook of the North."

PROCTOR'S FIFTY-EIGHTH STREET—First half: "Stolen Sweets," Joe Towle. "Nanook of the North." Second half: Jim McWilliams, Lindley's Serenaders. "Domestic Relations."

PROCTOR'S 125TH STREET—First half: Jean Morgan, Clarence Worthland, Annabelle and Josephine. Constance Talmadge in "The Primitive Lover." Second half: "Stolen Sweets," Lawton, Frey and Morgan. "Nanook of the North."

BUSHWICK—Ted Lewis, Harry Holman, Mel Kiso, others.

ORPHEUM—The Four Mortons, Sam, Kitty, Martha and Joe; Jack Donahue, Lester Allen, Gordon Dooley and Alan Coogan, others.

NEW BRIGHTON—Pat Rooney and Marion Bent in "Rings of Smoke," Davis and Pelle, "A Night in Spain," others.

LOEW'S METROPOLITAN—First half: "The Homecoming Ship," others. Clara Kimball Young in "The Worldly Madonna," picture. Second half: The Gypsy Songsters, others. "The Loves of Pharaoh," film.

STRAND—"God's Country and the Law," feature. Ben Turpin, comedy.

## Is the Author At Last Coming Into His Own?

In the Hunt for Something New in the Movies This Seems To Be the Case

Edward Sheldon has written an original story for the screen. It is entitled "On the High Seas" and is now in process of production in Hollywood, where Dorothy Dalton, Jack Holt, Irvin Willat, the director, and a little black kitten are working night and day on the Lasky lot. The story concerns itself with the struggle of two shipwrecked stokers and a society girl who seek refuge on a derelict vessel. In its theme it suggests "Anna Christie" and a little "The Hairy Ape," though it is dominated even more by human passion than by "old devil sea." Edward Sheldon's first original screen story is going to be a thriller—a melodramatic movie thriller—but it's not new.

The really new thing in pictures, it seems, is not in plots or in settings—but in the importance of the author, and "Chuck Bender, official story taster for Universal City, is letting out a wild, weird, and woolf wail for stories. He says that Universal wants at once, or thereabouts, several all-star cast stories of seven reels in length."

"Also, Fred Niblo at the Mayer Studio says he is interested in any stories that are 'human,' but two of his productions will probably be costume pictures and two modern. He will not begin shooting on his new program of four big pictures until the middle of July and is now busy selecting his stories, planning his all-star casts and finishing the cutting on Blood and Sand, which he directed for Paramount."

Over the hill, trailing her \$10,000 gown, goes the star. Down from his high perch comes the director. And into his own—shabby, myopic, a bit worn from his long association with Grub Street—comes the author. Frank E. Woods, the author-director, put the matter cryptically, when he said:

"The author is the most recent person to come into motion pictures. Heretofore his place was usurped, in large measure, by the director. Not that the director is going, or that he is really less important. But the director's real function is interpretive, the author's creative. One of our greatest screen stars once remarked that the best director is the one who does the least harm to your story."

"In order to take his place in pictures, of course, the screen writer of to-day must be acquainted with screen technique. Take George Ade, for instance, who recently wrote an original screen story for us entitled 'Our Leading Citizen.' Mr. Ade worked at the studio all the time the 'script' was being prepared and was in close touch with us during the production. Of course he wrote the titles, and after he had gone East the first rough print of the picture was sent for his final editing, so that, in very truth, 'Our Leading Citizen' is a George Ade picture."

"Very much the same thing, I am told, is true of 'Tol'able David,' in which Richard Barthelmess played. Joseph Hergesheimer, its author, worked with the director all through the production. In so doing he joined the ranks of such others as Peter B. Kyne, Edward Knoblock, Elinor Glyn and Rupert Hughes. If other distinguished authors have not been so successful in pictures it is largely because they have let themselves become crystallized in one form of writing, would not master the technique of a new medium or have taken the screen too lightly."

"How about the pictures of the future? Will they be different from those of the past? In detail, yes. In fundamental dramatic situations, no. And their writers? Where shall we find them? Who know! Wherever creative ability exists. Perhaps in your stenographer."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

"If you believe a thing hard enough it will very likely be a fact before you're through believing in it," once you're through believing in it," once you're through believing in it."

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

"If you believe a thing hard enough it will very likely be a fact before you're through believing in it," once you're through believing in it."

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

"If you believe a thing hard enough it will very likely be a fact before you're through believing in it," once you're through believing in it."

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

"If you believe a thing hard enough it will very likely be a fact before you're through believing in it," once you're through believing in it."

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

## Thermometer Guides the Booking Men

Now Is the Season of the Summery Vaudeville Act, the Clown, Comic, Hoofbeats

This is the season when the booking men who engage acts and frame them for the summer vaudeville are lookout for seasonable features, which are a "riot" in midwinter and "flop" in midsummer, for the public warm weather taste in entertainment is quite different from that of the winter time. Up at the office of the Keith Vaudeville Exchange the booking men who are keen students of crowd psychology and mass likings, scan the list of available acts with an unerring judgment for what is summery.

There are twelve B. F. Keith and S. Moss "big-time" theaters open in New York this summer. They are the Palace, Riverside, Orpheum, Bushwick, 81st Street, Broadway, Coliseum, Forum, Franklin, Regent, Hamilton and Jefferson. Keith's Prospect and Green point, important split-week houses, are open in Brooklyn. Out of town the Keith houses in summer operation are in Boston, Philadelphia, Washington, Cleveland, Portland, Syracuse and Atlantic City, with Baltimore, Detroit, Norfolk, Pittsburgh and Richmond open and booking from the Keith Exchange.

Song, dance and comedy rule in midsummer. The clown, the serio-comic, the eccentric hooper, the kid act, the fluffy revue, the "flash" girl act, the comedienne single, the comedy act, the hoop roller and the hat spinner are in their glory, while the star of the dramatic sketch, the grand opera singer, the classical instrumentalist, the recruit from concert, the animal trainer and the serious "sister team" takes a holiday until the regular season begins. Kid acts like the White Sisters and the Lee Children are immensely popular in summer, while troupes of talented animals are more or less in disfavor despite their popularity in the months.

Few vaudeville fans care to look upon a dramatic act when the temperature is soaring, but each and every one will come a pretty girl in gauzy summer frocks who sings and dances.

At the seashore the audience demand "light" acts almost exclusively. They are willing to look but don't want to have to think too hard to follow the proceedings. For this reason "dumb" acts get a big play from the books at this time of the year. "Hooker" finds a full market in July and August. The fluffy ingenue rules the programs.

## Believe Hard in a Thing And It's Likely to Become Fact, Says Tom Meighan

"If You Believe It, It's So" has a significance beyond the fact that it is the title of the picture play which comes to the Rivoli Theater to-day.

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

"If you believe a thing hard enough it will very likely be a fact before you're through believing in it," once you're through believing in it."

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

"If you believe a thing hard enough it will very likely be a fact before you're through believing in it," once you're through believing in it."

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

"If you believe a thing hard enough it will very likely be a fact before you're through believing in it," once you're through believing in it."

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."

"We used to sit downstairs in a nicely furnished office and discuss matters. We might get off the subject and start talking on any other question under the sun. Belasco would keep right with us, but inside of two minutes he would have the conversation back to the play and somehow manage to link it up with the matter under discussion."

"If you believe a thing hard enough it will very likely be a fact before you're through believing in it," once you're through believing in it."

"We've believed in this story from the very start," says Thomas Meighan, its star, "every one of us. There's nothing like confidence in a thing to make it come out right. It recalls to my mind when I was working in Dr. Belasco's organization. He always started in by convincing everybody concerned, from star to the stage hand, that the play then under consideration was the finest play that ever was written."